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Enclosure to: Form Letter No. 17

GENERAL REMARKS CONCERNING THE TEACHING OF ENGLISH IN THE SECONDARY SCHOOLS

OUTLINE

I- The Recitation Schedule
II- Oral English
III- Written Composition
IV- Literature
V- Grammar
VI- Vocabulary Building
VII- Projects
VIII- Teachers' Aids, and Professional Magazines
IX- General Methods
X- Outside Reading

I- THE RECITATION SCHEDULE:-

Teachers may follow either No. 1 or No. 2:-

No. 1- Alternating literature and composition during the week, that is, three days literature, and two days composition and grammar.

No. 2- The block system: Devoting so many weeks to literature and so many weeks to composition, that is, two or three weeks to literature, and two or three weeks to composition and grammar.

The block system seems to be the most suitable, and perhaps three weeks is the most convenient duration for each block. Blocks may be made also of two weeks.

When the block system is followed, it is advisable to prepare the plan in each aspect of the work in advance for the entire block. Such plan may then be worked out into smaller units to be covered in one or two days.

II- ORAL ENGLISH:-

Whatever the schedule followed, and whatever the aspect of the subject being taught, one full period should be devoted every week to oral English in each of the four years. Perhaps Monday is the best day for this, but the teacher should choose her own day.

Under oral English the following three aspects of the subject should be considered:-

1- Oral Composition
2- Interpretation of Good Literature
3- Mechanics of Speech

1- Oral Composition: Oral Composition and the Interpretation of Good Literature will function better under clear, definite assignments made the previous week. Mechanics of Speech has more to do with actual instruction in the classroom, but is also may be assigned in the way of exercises to train aloud or to [illegible] from memory.

Assignments may be individual or group assignments. The following are examples of individual assignments:

a- How to do or make something, e.g.:How to play a new game; how to make a calendar.
b- Explaining and illustrating proverbs, e.g.: "As the twig is bent the tree is inclined".
c- Narrating interesting incidents from experience, e.g.: A burglar scare.
d- Business talks, e.g.: Joining the Athletic Association. ("selling" ideas.)
e- Relating unique incidents from American history, e.g.: The First American Thanksgiving.
f- Talks about industries, e.g.: An apiary.
g- Discussion of short-story masterpieces, e.g.: "Love Me Love My Dog".(Richard Hardin Davis)
h- Travel talks, e.g.: About natural wonders, historical landmarks, picturesque scenes, literary landmarks, celebrated cities and towns.
i- Quoting from modern speeches.
j- Describing scenes of unusual color, e.g.: A costume party.
k- Explaining mechanical devices.
l- Telling of customs in other places.
m- Describing some current political issues.
n- Reports on books read.
o- Delivering short speeches for imaginary occasions, e.g.: dinners, meetings, class reunions.
p- Teaching something to the class that is not well known to them.
q- Telling stories.
r- Interviewing people about current events and reporting interviews to the class.
s- Telling local and foreign current events, and adding speaker's personal reaction to them.

t. Each pupil reports orally on a book that he has read or is reading.

u. Each pupil tells about his particular hobby.

The following are examples of group assigment:-

a- Present period programs, two pupils speaking on certain topics, as leaders, and others speaking as members of the team, e.g.: Topic - Theodore Roosevelt- Leaders - two pupils - Team - six pupils-.

b- Programs about great men or women. e.G.; Spanish Benjamin Franklin, Mary Lyon, [illegible] de Hostos,

c- Programs about unified groups, e.g.: Spanish orators; American explorers; German Musicians.

d- Programs about popular authors. e.G. : Rudyard Kipling, Jack London, Walter Scott.

e- Programs of varied unities, e.g.: Animals in literature: American humorists.

f. Programs about scientific topics, e.g.: Physics, chemestry, biology, astronomy.

g. Mottoes and the men and women they make, e.g.: "Play Safe". "Play Fair". Deeds Not Words."

h- Present Day Problems.

i- Debates, two teams of three members each; two-minute speeches by each member, followed by two rebutial speeches of two-minutes each.

j- A "talk around": Each pupil speaks in turn on a subject previously chosen and assigned.

k- The "Symposium": An interchange of views upon a common topic previously chosen and assigned.

l- Programs on certain books read in class, dramatizations and character sketches.

m- Make-believe radio broadcasting programs, news and items of school interest.

n- Other profects: Organizing a literary society and giving short programs with numbers in declamation, reading, ex-temporaneous speaking, original speeches, songs, short debates and games.

(1) Performance of the Oral Composition

a- Have pupils speak from the front of the room.

b- Pupils should hold nothing in their hands while speaking

c- With individual assignments, pupils should be required to hand in a written outline of their oral compositions before they begin to speak.

d- With group assignmets, the chairman of each group, similarly, should hand in a written outline of the project.

e- Pupils should speak cheerfully and in a clear, properly pitched voice.

f- Correct standing posture, proper gestures, and correct language are essential items to consider.

(2) Criticism of Oral Composition

a- The following outline will be found helpful:-

Structure: Coherence, unity, emphasis.

Style: Grammatical correctness, vocabulary, general arrangement of words.

Delivery: Ease and posture of speaker, pronunciation, voice management.

b- Criticism should be made largely by the class. Pupils should be acquainted with the above criticism outline.

(3) References

a- Thomas, C. G. -The Teaching of English in the Secondary School- Houghton Mifflin Company, Boston, Mass.
b- Bolenius, E. E. -The Teaching of Oral English- Lippincott Publishing Company.
c- Smith, W. P. -Oral English in Secondary Schools- Macmillan Publishing Co.

There is a much larger bibliography on this subject, but the above three books would help considerably. More titles will be furnished upon request. The Smith book on oral English has served us as a guide. It will be found extremely useful. Thomas, also, has excellent suggestions, not only on oral English but also on all phases of the work in secondary English teaching.

2- Interpretation of Good Literature: This aspect of the work is of extreme importance. I cannot think of any better selections for this purpose than those given in the Smith book. Among them are found excellent selections by such authors as:- Conan Doyle, Holmes, Lanier, Van Dyke, Mansfield, Noyes, Bryant, Connor, Riley, Markham, Riis, Daudet, Whittier, Balzac, Stevenson, Rossetti, Irving, Matthews, Browning and others.

Occasional exercises in the oral reading of these selections and of others that these would suggest would

be of inestimable value to pupils in learning to speak the language.

3- Mechanics of Speech:- The following outline will be found useful:-

a- Correct position when speaking.
b- Correct breathing.
c- Correct enunciation.
d- Correct speech habits.
e- Correct sounds
    (1) Consonant sounds
    (2) Vowel sounds
f- Pronunciation drills.
g- Syllabication.
h- Accent.
i- Intellectual elements in Oral English
    (1) Accuracy and facility
    (2) Appreciation of words
    (3) Knowledge of grammatical relations
    (4) Imagination
    (5) Mental grasp
    (6) Study of models
    (7) Practice
j- Emotional Elements.
k- Technical Elements.

NOTE: For details of the above outline see W.P.Smith's "Oral English in Secondary Schools".

III- THE WRITTEN COMPOSITION:-

Keep in mind the following essentials:

1- Developing in pupils a sense for form and organization.

2- Encouraging a free expression of their interests.

3- Stimulating keen observation and graphic phrasing.

4- Allowing the other subjects in the curriculum to contribute to the composition work.

5- Criticizing constructively and sympathetically as much by personal conference as possible.

(1) General Suggestions:

a- Do away with the composition notebooks. Use a folder for each pupil instead. Schools in which pupils have already bought their composition notebooks may continue using these.

b- Have all compositions written in the schoolroom.

c- The first draft may be written on scrap paper.

d- The final copy ("teacher's copy") should be written on regular theme paper. Two or three tablets should last the class for some time. Class may join in buying these tablets.

e- The first draft should be finished during the class period. Pupils should know ahead of time what they are going to write about. If time permits, the teacher's copy should be made from the first draft during the same period. If it does not, drafts should be collected and given out again the next time the class meets, for copying off. Preliminary outlines assist in writing certain kinds of compositions.

f- Pupils may be aided in polishing and refining their first drafts when they are writing them. Such aid, of course, should be wisely given, leading rather than telling.

g- After the teacher's copies have been corrected they should be kept on file in the schoolroom for reference and inspection.

h- A good way to correct the teacher's copies is the following:

(1) Correct only those things for which pupils are held responsible.

(2) Avoid red-inking the page with corrections, but in the margin and at the close write brief constructive commentaries.

(3) Grade compositions in the fractional form, the numerator indicating the substance or content, and the denominator, the form or mechanics. To do this effectively, some teachers read each composition first for the substance, and then for form. With some short compositions both the substance and the form may be judged at once.

i- A table of contents should be kept inside of each pupil's composition folder, showing the titles of the compositions, the dates on which they were written, and the grades given them by the teacher. This table may be printed on the inside of the front cover. Some teachers keep also a "progress chart" inside of each folder, but this is not strictly necessary. Compositions thus filed away for reference and inspection should be fastened to the folder.

j- Teacher's copies may be handled in various ways:

(1) Before correcting them, have class members exchange them in class for reading or for even grading in general terms. Such pupil grading should be done lightly in pencil. Comments may be written by pupils on separate slips of paper which they will attach to the compositions. Pupils must be given to understand that this exercise is intended principally as a cooperative effort to improve their composition writing.

(2) After the compositions have been corrected by the teacher, they should be passed out to their authors so that they may see corrections, commentaries and grades. Pupils should be allowed also to see their classmates' commentaries.

(3) The teacher may select excellent specimens from those written and read them to the class with his commentaries.

(4) The teacher may select an excellent composition and make enough copies of it on the mimeograph to pass out to pupils for study under his direction.

(5) Similarly, it is advisable at times to make a similar study of a very poor specimen. In this case the author's name should not be given.

k- Plan the work out for the entire block. Subdivide it then into smaller units which may be covered in one or two days.

l- Kinds of composition to be emphasized:-

(1) Letters: Social and business. Supposing situations and then having the letters written is a good device. Matters of form should be illustrated on the board, such as different kinds of headings, addresses and salutations, the body of the letter, different kinds of closing remarks, signatures and margins, and how to fold the letters and address the envelopes. The project of writing a letter is not completed until the letter has been answered. Teachers should provide the opportunity for this. The following kinds of letters may be written: Letters of friendship, request, sympathy, congratulation, invitation, acceptance or regret, application, recommendation, inquiry, purchase and complaint. Also letters requiring special care or "tact" such as: apologies, refusals, loans and gifts, adjustment, influencing opinion, matters specially personal.

(2) Written précis: Of prose and poetry read.

(3) Brief book reports: State the number of words, e.g. 125 words, on one side of a 4 x 6 card or slip of stiff paper, or 250 words written on both sides of the card or slip, showing pupil's reaction, should be long enough if pupils' interest in wide reading is to be stimulated. Such system may be used in reporting on outside reading.

(4) Translations into English: Whole units, such as: letters, short stories, short speeches, short articles.

(5) Occasional two or three-day diaries on things of interest to the class, advertisements and messages.

(6) Themes - short and longer ones as the teacher may direct. There should be a correct proportion of short and long themes written. In the first two years there should be more short than long ones. In the last two years, some long ones should be written. Letters, précis, book reports, translations, diaries, advertisements, and messages are desirable forms of composition, but they should not be allowed

to monopolize the course. These themes (compositions) should be the strong point in the course. The following are among the many devices there are:-

(a) Lead pupils to select their topics from plots and characters of stories they have read.

(b) Lead them to write on their particular interests, such as: radio, picture taking, birds, hunting, fish, fishing, camping, boy scouts, camp-fire girls, sports, plants, animals, "hobbies".

(c) Lead them to select their subjects from their own observation of life and nature. For this purpose each pupil may be asked to prepare a map of the neighborhood in which he lives showing the places of interest on which he would like to write, and then listing the specific titles for his compositions. Such maps should give ample material for quite a few compositions. The titles thus submitted may be corrected by the teacher.

(d) Occasionally, have them write on the subject that each "likes best", limiting the composition to a certain number of words - 150, 250 for short ones, or 400, 600 for long themes, according to the time available, the nature of the subject, and the year.

(e) Describing certain well known characters in the community, and the customs.

(2) Specific Suggestions:

(a) Insist on the use of black ink.

(b) Insist on the use of uniform theme paper.

(c) Refuse to accept careless penmanship or crumpled papers.

(d) Demand that the theme be ready on the day assigned.

(e) Correct and return the themes regularly.

(f) Grade the themes in letters: A, excellent; B, good; C, fair; D, unsatisfactory. Use the fractional form of grading.

(g) Teach pupils carefully to correct their first drafts before they write the final copies ("teacher's copies") and to see that this represents their best efforts.

(h) Carelessly written themes should be re-written.

(i) Corrected themes should be enclosed within the re-written themes in the files.

NOTE: The best compositions written may be made into a book and published in the mimeographed or printed form.

(j) Keep certain specific aims in mind, some such as the following:

FIRST YEAR:

1- Encourage spontaneity.
2- Emphasize mechanical items.
   a- Neatness
   b- Indentation of paragraphs.
   c- Spelling
   d- Grammatical forms
3- Study of the composition as a whole, the sentence and the simpler principles of narration, description and letter writing.

SECOND YEAR:

1- (
2- (Same as for the first year
3- (
4- Study the development of the paragraph.
5- Study and apply the principles of narration, description, and letter writing.
6- Correct and effective sentence structure.
7- Careful choice of words.

THIRD YEAR:

1- (
2- (Same as for the first year.
3- (
4- (
5- (Same as for the second year.
6- (
7- (
8- A more thorough study of exposition.

FOURTH YEAR:

1, 2, 3, 4, 5, 6, 7 and 8: Same as for third year.
9- Study argumentation.

NOTE: Teachers are requested to send in occasionally to the Central Office specimens of the best writing in their composition classes.

(3) References:

a- Bolenius, E. E. -Everyday English Composition-- American Book Company.
b- Hudelson, E. -English Composition, Its Aims, Methods and Measurement- Public School Publishing Company, Bloomington, Ill.

c- Johnson et al -Practical Studies in Composition- Macmillan & Company.
d- Tanner, W. M. -Composition and Rhetoric- Ginn & Company.
e- Thomas, C. S. -The Teaching of English in the Secondary School-- Houghton, Mifflin & Co.
f- Thurber, S. -Précis Writing for American Schools-
g- Wooley, Scott and Tressler -Handbook of Composition- D. C. Heath & Company.

IV- LITERATURE:

A- General Suggestions:

1- Consider the aims in teaching literature.
a- Interpretation of life.
b- Understanding the principles of conduct outlined in the classics read as a basis for character building.
c- Appreciation of good literature.
d- Knowledge of authors and their works and related matters.
2- Discuss with pupils what literature is. Professor Long's definition seems to be among those that are most acceptable.
3- Discuss why we study literature.
4- Discuss and illustrate the two large divisions of literature:
a- Poetry:
(1) Narrative: The ballad, e.g. The Ancient Mariner
The metrical tale, e.g. Evangeline
The metrical romance, e.g. Idylls of the King
The Epic, e.g. Hiawatha.
(2) Lyric: The sonnet, e.g. Keats's The Grasshopper
The ode, e.g. Burns's To A Daisy
The elegy, e.g. Poe's Annabel Lee
The song, e.g. Longfellow's Stars of the Summer Night.
(3) Dramatic: The tragedy, e.g. Julius Caesar
The comedy, e.g. As You Like It.

b- Prose:
(1)- The short story, e.g. Rip Van Winkle.
(2) The novel, e.g.:
Romantic novel: The Prisoner of Zenda
Realistic " : Vanity Fair
Different types according to actions, characters and settings, e.g.:
Adventure: Treasure Island

Historical: Ivanhoe
Manners: Sense and Sensibility (Austen)
Purposeful: Oliver Twist
Character: Silas Marner
Problem: The House of Mirth
Humorous: Tom Brown's School Days
Autobiographical: David Copperfield
Detective: Sherlock Holmes

(3) The essay:

Formal essay: to give a fair view of a subject, e.g. Ruskin's Sesame and Lilies.
Informal essay: written for amusement, reform or satire, e.g. Sir Roger de Coverley Papers.

5- Discuss with pupils the meaning of the objective and subjective messages of the pieces read -what the authors have to say, and what the pupils think about it-.

6- Consider the following practices as assisting in apprehending the objective message:

a- Appeal to sensory images: sight, sound, feeling, odor, taste.

b- Lead pupils to project themselves in the direction of the author's thoughts, and adjust their vision to his.

c- Illumine the abstract with concrete illustrations.

d- Read aloud to the class to assist in interpretation (especially poetry).

e- Teach meaning of words and references.

7- Avoid too intensive a study of the classics, lest you thereby kill pupils' interest in reading, Rather lead pupils to sum up and express the gist.

8- Consider the following factors as assisting in cultivating literary appreciation:

a- Short memory assignments
b- Meaning of words, phrases and figures
c- Explanation of allusions
d- Character study
e- Study plot development
f- Recreating sensory effects
g- Vitalizing pupils' subjective reactions

9- Stress American literature as much as possible in the first two years as collateral and supplementary reading, and English literature in the last two years.

10- Consider selections as wholes and see that they impress pupils properly.

11- Cultivate good oral reading as an aid in interpretation.

12- Encourage outside reading in the measure of library facilities at home, in school, or through pupils' book clubs organized. For instance, when reading:

a- The Man Without a Country, have pupils read and read to them other short stories. Perhaps this would be the best time to introduce them to American literature. Have them read

or read to them from Hawthorne's Twice Told Tales, David Swan, Old Esther Dudley, Dr. Heidegger's Experiment, The Ambitious Guest. Also some of Poe's selected tales.

b- Poetry selections from the Atlantic Reader: Have them read or read to them other short selections of the same type by the same or a different author. Have anthologies in the room and read to pupils now and then encouraging them to read.

c- The Alhambra; Have them read or read to them of Irving's Sketch Book, Rip Van Winkle, The Legend of the Sleepy Hollow, and The Spectre Bridegroom. Also some of Poe's selected tales.

d- The Ancient Mariner; Read to them or have them read some other sea ballads, such as: Herve Riel, Casabianca, The Wreck of the Hesperus, and the Inchcape Rock, and introduce them to some other ballads, such as: Lady Clare (love) An Incident of the French Camp (war), The Highwayman (love) Maud Muller (love), The Pied Piper of Hamelin (humorous) The Skeleton in Armor (love) and Abou Ben Adhem or The Bell of Atri.

e- Sir Roger de Coverley Papers; read to them or have them read some of the following essays: Sweetness and Light (Arnold), How to Live on Twenty Four Hours a Day (Bennett), College Life (Briggs), What is Worth While (Brown), A Message to García (Hubbard), Three Men in a Boat (Jerome).

f- Idylls of the King; Have them read or read to them: Dora, Lady Clare, Sweet and Low, The Charge of the Light Brigade, Sir Galahad, Enoch Arden.

g- Types of the Short Story: Read to them or have them read: Some of Daudet's (The Last Lesson); some of Maupasant's and Andersen's short stories; some English short stories, such as: from Sherlock Holmes (Doyle), The Monkey's Paws (Jacobs), The Man Who Was (Kipling); some American short stories, such as: The Traveller (Connolly), The Castle of Amontillado (Poe), Twice Told Tales (Hawthorne), Turtle Eggs for Agassiz (Sharp).

13- Consider the proper approach for each piece studied, through:

a- Brief historical sketches

b- Reading of easier productions by the same authors, or of similar productions by other authors, for comparison.

c- Reading proper introductory productions, e.g. Silas Marner, before taking up the novel.

14- Consider desirable qualifications for a teacher of literature:

a- Literary appreciation
b- A sense of historical accuracy
c- Biographical insight
d- Inspirational power
e- Big heart and big mind
f- Impelling voice
g- Idealism that is never discouraged

i- Vocabulary and allusions
j- Memory assignments
k- Identifying quotations
l- Dramatic presentation of scenes
m- Use of illustrative material
n- Reading of critical material
o- Composition -oral and written- on themes and characters.

3- The Teaching of the Short Story:

a- Historical sketch
b- The modern short story
c- American Authors -Poe, Hawthorne, Irving.
d- Illustrative material
e- Collateral assignments
f- Study of the story: introduction, development of plot, climax, conclusion.
g- Dramatization of the whole or of parts of it.
h- Composition -oral and written- on themes and characters.

4- The Teaching of the Novel:

a- Acquaint pupils with Silas Marner as a good introduction.
b- Brief historical sketch of the English novel.
c- Different types of novels
d- Analysis of any novel: plot, subplot, characters, setting, underlying theme, purpose, suspense.
e- Illustrative material.
f- Composition -oral and written- on theme and characters.

5- The Teaching of the Essay:

a- Different kinds -formal and informal.
b- Fields covered by essays: philosophical, critical, aesthetical, nature, historical, life and manners, biographical, conversational.
c- Historical sketch of the English and the American essay.
d- Studying an essay:
(1) Provide an interesting approach
(2) Read the entire essay for a general view
(3) Read it by parts if it is too long
(4) Study its structure, and make an outline of it.
(5) Study the style: involved, artificial, limpid, rugged.

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b. The modern short story
c. American Authors - Poe, Hawthorne, Irving.
d. Illustrative material
e. Collateral assignments
f. Study of the story :
-introduction - development of plot -
-climax - conclusion
g. Dramatization of the whole or of parts of it.
h. Composition - oral and written - on themes and characters.

4. The Teaching of the Novel

a. Acquaint pupils with Silas Marner as a good introduction
b. Brief historical sketch of the English novel
c. Different types of novels
d. Analysis of any novel :
- plot - subplot - characters- setting -
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5. The Teaching of the Essay

a. Different kinds - formal and informal.
b. Fields covered by essays :
- philosophical - critical - aesthetical - nature -
- historical - life and manners - biographical - conversational.
c. Historical sketch of the English and the American essay.
d. Studying and essay :
(1) Provide an interesting approach
(2) Read the entire essay for a general view
(3) Read it by parts if it is too long
(4) Study its structure, and make an outline of it.
(5) Study the style : involved - artificial - limpid - rugged.
(6) Consider the four qualities of style : purity - force - clearness - beauty.
(7) The author's vocabulary : adequate - colloquial - technical - too erudite - too heavily Latinized - bare and scant - overluxurious.
(8) The author's personality
(9) Study essay as a stimulus to thought
(10) Study essay from the four points of view : the central idea - the method of treating the idea

the author's personality - the spirit of the age as revealed by it.
(11)Composition - oral and written -

6. The Teaching of the Ballad (Ex. The Ancient Mariner)

a.Historical sketch
b.Kinds of modern ballads : (war) The Battle of Blenheim, (sea) The Ancient Mariner, (love) The Highwayman,(humorous) The Pied Piper of Hamelin, (miscellaneous) The Bell of Atri.
c.Devices to teach it: retelling the story - dramatization--collecting ballads (as a project) - singing -
- illustrating.

7. The Teaching of the Metrical Tale (Ex. Snow Bound)

a.Essentials: setting, characters, action, purpose.
b.Different types : home tale (Snow Bound), supernatural (Tam O'Shanter), love (Evangeline), reminiscence (Prisoner of Chillon), moral purpose (Building of the Ship).
c.Method :
-Assignment : reading and synopsis
-Preliminary questionsto arouse interest.
-Brief reports on thesis of the tale.
-Reading the poem in class (aloud) and calling for explanations as reading proceeds.
-Character study
-Pick out the narrative, the descriptive, the lyrical.
-Discussion of new words
-Allusions
-Draw meanings from the class
-Let class memorize parts that appeal to them
-Let class discover qualities of style in the tale
-Let class visualize the scenes.

8. The Teaching of the Metrical Romance

a. Historical sketch
b. Structure : picturesque setting, many characters, rambling plot.
c.Examples in England : The Lady of the Lake.
d.Essentials : scene, place and time, characters and the part played by each, events of the story.
e.Method suggested:
-New words - background - events - read aloud certain portions - discuss the poet.

9. The Teaching of the Epic :

a.Historical sketch

b.Nature of epic
c.Kinds : ancient (Iliad), modern (Idylls), mock (The Rape of the Lock.)
d.Method (suggestions) : The Idylls of the King.
(1)Familiarize yourself with the entire epic
(2)Have students read and read to them other works of the same author the better to understand his style.
(3)Study with class some of the author's short poems
(4)Memorize some of these short poems
(5)Sing some of them that are set to music
(6)Discuss as you go along :
-New words
-Chivalry and Knightly Honor
-Setting
-Plot
(7)Dramatizations - readings and tableaux.
(8)Discuss the author : the poet, the man.
(9)Illustrative material
(10)Read critical material.

10. The Teaching of the Lyric

a.Historical sketch
b.Call attention to the devices used by the author to produce wonderful effects - onomatopoeia, allusions, inversions.
c.Help student to understand it.
d.Help pupils to feel the emotion by expressive reading and comments.
e.Have students memorize lines and stanzas.

11. The Recitation:

a.Assignments: For English I and II, write them on the board and see that pupils understand them and copy them in their assignment notebooks. For English III and IV, they may be dictated slowly. Pupils' assignment books should be inspected often.

b.Short-answer tests, followed by an informally socialized recitation in which conversation and discussion predominate, are very effective. Such tests keep pupils on the alert and stimulate their interest in the class discussion that follows.

c.Occasional, unassigned lessons in appreciation are extremely helpful in arousing pupils' interest in literature.

References

1- General interpretation and criticism:-

a. Cross, W.L.- Development of the English Novel
b. Hubbel, Jay B.- The Enjoyment of Literature
c. Neilson and Thordike - The Facts about Shakespeare

2- On the Teaching of Literature:-

a. Bolenius, E.E. - The Teaching of Literature in the Grammar Grades and the High School, Houghton.
b. Chubb, Percival - The Teaching of English, Macmillan.
c. Coryell, Nancy - Intensive and Extensive Teaching of literature, Teachers College, Columbia.
d. Thomas, C.S. - The Teaching of English in the Secondary School, Houghton.

3- History of the American and English Literature:-

a. Heydrick, B.A. - One Term Course in English and American Literature.

NOTE: More titles will be furnished upon request.

V. GRAMMAR

Concentrate on :

1. Minimum essentials
2. Functional grammar

1. Minimum Essentials

a. Determine those needed through a diagnostic test.
b. Build them up with the cooperation of pupils.

2. Functional Grammar

Definition: Those forms in grammar that are essential to the pupils who would express his thoughts correctly. It eliminates much formal grammar, and substitutes a process of thinking for grammar drill.

a. Secure the sentence sense.
b. Secure sentences variety.

(1)-Be practical : correlate grammar work with the themes written and the revision made. See that the theory that pupils learn is applied to the sentences they write.
(2) Attack the monotony of simple sentences that are too much alike : By altering the beginnings by a phrase, a single adverb, a transposed word, phrase, or clause.
(3)-Train in self-criticism, by teaching pupils to read their compositions aloud softly to see how they "listen".
(4)-Teach the meaning of the common connectives: and, but for (conj.), because, unless, since, although, admitting that, meanwhile, yet, consequently, for example, on the other hand, moreover.
(5)-Eliminate unnecessary words, by : the use of apposition, reduction of wandering clauses, the apostrophe, participial phrases, prepositional phrases.

c.Secure sentence unity, coherence and emphasis, by:
(1)-Proper agreement : subjects and verbs; antecedents and pronouns; antecedents, relatives, and following verbs and pronouns.
(2) No shifts in constructions: in person, subject, voice and tense. (Sometimes, the sense demands a shift in tense)
(3)-Avoiding non-parallel constructions, e.g.: She is a girl who has no love nor interest in her sisters. (The preposition in cannot serve love and interest.

d.Punctuation:
(1)-Discover what conventions are now accepted.
(2)-Teach the period, question marks, comma, quotation marks, apostrophe, italics, colon, exclamation, point, dash, semicolon, dots, parenthesis, brackets. Most of these may be taught through "oblique teaching", that is, incidentally, as cases arise.

e.Spelling: The following steps are advised:
(1)-Look at the word, pronounce it, try to visualize it syllable by syllable.
(2)-Say or whisper it.
(3)-Compare the mental vision with the printed page while saying the letters.
(4)-Again attempt to visualize it.
(5)-Again compare the image with the original.
(6)-Write the word.
(7)-Compare it with the original.
(8)-Write it again.
(9)-Have each pupils keep a list of his individual errors as a basis for his spelling work.

(10)Give reviews at specified times and at varying intervals.
(11)Keep individual progress charts.
(12)Paragraphs dictated should contain interesting material.

SUMMARY : Teach spelling by:
(1)-Arousing a feeling that spelling is importamt.
(2)-Explaining how words should be studied.
(3)-Seeing to it that pupils practice the method recommended under "steps" above.
(4)-Seeing to it that each pupil has, and is working upon, his personal spelling list made from his own errors.
(5)-Drilling upon selected lists, tested, studied, again tested in dictation.
(6)-Constructing dictations that will contain systematic reviews of words formerly listed.
(7)-Encouraging pupils to improve upon their previous records.

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2.Stormzand and O'Shed How Much English Grammar- Warwick & York-Baltimore
3.Thomas,C.S. - The Teaching of English in the Secondary School. - Houghton-Mifflin Co. Boston
4.Wooley,E.C.- New Handbork of Composition - Heath Co.
5.Horn and Ashbaugh - Spelling Book - Lippincott
6.Tidyman - The Teaching of Spelling -The World Book Co.
7.Practice leaves:
a. Ward - The M.O.S. Book IV. Scott,Foreman
b. Logan Practice Leaves (Co.)
c. Camenish-Practice Tests. Univ. of Chicago.
d. Marge- Eastward Ho. Ginn and Co.
e. Ryan - English Essentials.

VI. VOCABULARY BUILDING.

General ideas:
(1)Awaken pupils' interest in words.
(2)Sharpen and define the uses and the meanings of those words that they already know.
(3)Clear up the meanings of like forms which are confusing.
(4)Accustom pupils to the usual idiomatic combinations of certain useful words.
(5)Teach prefixes, roots, suffixes.

(6)Introduce them to new words which will be of actual use to them in their talking, writing and reading.

Specific devices:

(1)Have pupils keep a record of all new words learned.
(2)Have them select certain words used in their compositions and study them.
(3)Require the use of at least one new word in every theme they write and in every oral composition they give.
(4)Find and apply synonyms.
(5)List specific names under general names.
(6)Find substitutes for overworked words, and apply them to several situations.
(7)Memorize well selected verse and prose.
(8)Learn specific names falling under such general terms, as: fish, birds, shells, plants, trees, animals.
(9)Encourage the careful study of the dictionary.
(10)Distinguish between meanings of associated words, such as: character and reputation.

VII. Projects

General remarks: Avoid projects that:

(1) Will involve unnecessary expenditure of money by te chers and pupils.
(2) Are not practical from a linguistic or liter ry point of view.
(3) Extend over a long period of time.
(4) Require the making of something by pupils, for exhibition.
(5) Involve the making of something to illustrate the masterpieces read.
(6) Do not bear directly upon pupils' work from the literary or linguistic point of view.

Projects recommended as outside activities:

(1) Letter writing - corresponding with classes in other schools in the United States or abroad.
(2) A reading club
(3) A reading table.
(4) A book club

(5) A literary society
(6) A debating club
(7) Assembly programs
(8) Working out and putting on dramatizations based on stories taken from the bible, mythology, history, literature.
(9) Special holiday programs
(10) Pageants
(11) Writing a local history
(12) A class story book
(13) A class story book.
(14) A play - original or otherwise.
(15) An operetta - original or otherwise.
(17) A class book of the best themes written during the term.
(18) A weekly paper - mimeographed or printed
(19) A monthly paper-mimeographed or printed
(20) A term magazine
(21) An annual
(22) A room paper - script-printed or mimeographed
(23) Programs about modern authors
(24) Contests - story telling, story writing, declamation, original orations, debates, symposia.
(25) Special programs for parties, e.g. A Halloween Party.
(26) Keeping a library in the schoolroom
(27) A better-speech campaign.
(28) Enlarging vocabularies
(29) Collections of different types of literary productions, such as : ballads, short stories, sonnets, songs.
(Avoid mutilating books in making these)
(30) Preparation of bibliographies on certain phases of the work.
(31) A class anthology of productions during the term.

Preferences

1. Branon, M.E. - The Project Method in Education.
2. Burton, W.H.-The Nature and Direction of Leraning(Appleton.
3. Hosic and Chase-Brief Guide to the Project Method-The World Bk.C
4. Immel and Whipple- Debating - Ginn and Co.
5. Kilpatrick,W.H.-The Project Method (Bulletin)-Teachers College Columbia University.
6. _____ Foundations of Method - Macmillan.
7. Laycock and Spofford- Manual of Argumentation- Macmillan.
8. McKown- School Clubs-, Macmillan
9. McMurray, C.A. Teaching by Projects, Macmillan.
10. National Society for the Study of Education- Nineteenth and Twentieth Yearbooks, Part I in each. They contain excellent projects among some 250 samples given. The Public School Publishing Co. Bloomington, Ill.